ART GALLERY OF ONTARIO

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DECEMBER 1987

Paintings by Shirley Wiitasalo

Unity of Image, Practice, and Perception

CONCERNS ABOUT THE INDIVIDUAL'S STRUGGLES against outside pressures for social conformity in our communications age, and for the formal aspects of making art are resolved in a remarkable synthesis in the paintings of *Shirley Wiitasalo*; Gallery of Contemporary Art; December 18, 1987 – February 28, 1988; organized by the AGO. A Bold Strokes exhibition.

BY CLARA HARGITTAY

Shirley Wiitasalo was born in Toronto in 1949. She attended the Ontario College of Art in Toronto in 1967-68, and in the same year took part in the first group exhibition of her career at the Hart House art gallery at the University of Toronto. She joined the ranks of artists represented by the Carmen Lamanna Gallery in Toronto in 1974, and since then her work has been seen regularly in solo and group exhibitions, many of which have been circulated nationally and internationally. In 1980, in collaboration with Robin Collyer, Shirley Wiitasalo produced and directed *Darn These Hands*, a video production for the Television by Artists series for A Space and Rogers Cable TV. She continues to live and work in Toronto.

Shirley Wiitasalo (Canadian, b. 1949), *Panorama*, 1986; oil on canvas, 152.4 x 198.0 cm. Courtesy of Carmen Lamanna Gallery.

Anybody who has followed the Toronto art scene over the last decade will be familiar with Shirley Wiitasalo. Her name has kept popping up with remarkable consistency in exhibition notices for one-artist shows, group exhibitions, reviews in newspapers, critical journals, and art magazines, ever since she started to exhibit her paintings with the Carmen Lamanna Gallery in Toronto in the early 70s. She was included, along with some of the most provocative young Canadian artists, in most of the important group shows that over the last decade have signalled and investigated the directions of the newest artistic trends in Toronto, many of which have been circulated internationally.

To some readers this may inadvertently imply that Wiitasalo's work fits a particular mould, and is representative of the kind of painting that surfaced in Toronto in the wake of the expressionist revival elsewhere. The situation, however, is much more complex than that. Over the years Wiitasalo emerged as a highly individualistic, introspective artist with a visual language of her own, which in its consistency and the way it reverberates the issues and concerns of contemporary life is unique among her contemporaries. One person who has followed Wiitasalo's progress closely is Philip Monk, AGO's curator of Contemporary Canadian Art, who first encountered her work as a young independent critic working in Toronto during the late 70s and early 80s, and whose maturation as a critic – over the span of time at least – parallels Wiitasalo's maturation as an artist. This exhibition curated by Philip Monk deals with her paintings produced between 1981 and 1987, and is the first in-depth evaluation of Wiitasalo's work.

Wiitasalo began to chart an independent course for her art and early in her career turned against the prevailing attitudes to painting. "I started to feel it was necessary to paint from personal attitudes. I was tired of dealing with anonymous painterly problems," she said in 1974 (*Fiction*, 1982). This does not mean that she has abandoned her concerns for the formal aspects of artmaking. Rather, she began to mediate those concerns through her interest in nature, about life in an urban, consumer oriented society, and made them part of her subject matter. In a review (*Parachute*, 1982) of the *Fiction* exhibition, curated for the AGO by Elke Town, which in addition to Shirley Wiitasalo featured the work of Ian Carr-Harris, General Idea, and Mary Janitch, Philip Monk noted "sly and slightly shifting ideological suggestions" in Wiitasalo's paintings. He also noted a sense of seductiveness, which he felt was stemming from the unpretentious simplicity of the works, a quality that Wiitasalo utilized in a sophisticated way both as the appeal and the subject matter of her paintings.

The *Fiction* exhibition dealt with "the critical need to come to terms with the issues of vision and meaning, fact and fiction, of meaning and representation in contemporary art." Within that framework, Wiitasalo's work represented a highly personal and subjective interpretation of a false public ideal, perpetuated by the communications media and carried to the point of manipulation by advertising, versus the stark realities of private life. *Beautiful Garden* (1981), a work also included in the current AGO exhibition, deals with feelings of desire and nostalgic longing for the tranquility of suburban bliss that is, however, invaded by domestic and institutionalized violence. In *Interior* (1981), painting reproduces television, as a violent act of global significance intrudes into, and aggressively dominates the private space of, a domestic interior.

Wiitasalo's ability to deal in her paintings with the aesthetic and philosophical effects of modern communications media and technology was one of the qualities that singled her out for Philip Monk as one of the women artists in Toronto who have tackled the issues of representation with confidence in their work. Monk voiced his opinions about women artists coming into their own in this city in an article entitled *Axes of Difference*, published in *Vanguard* in May

continued p. 2

Painting by van Orley

Christmas at the Gallery Fifty Years Ago

BY DAVID McTAVISH

FIFTY YEARS AGO THIS MONTH ONE OF TORONTO'S BEST-loved pictures, Bernard van Orley's *Rest on the Flight into Egypt*, first appeared on the walls of the Gallery. Works of art are acquired in many ways, but no other work is likely to have entered the Permanent Collection by the unusual route the panel by van Orley did.

In December 1937 members of the Art Gallery of Toronto received a Christmas card with a black-and-white reproduction of van Orley's painting, together with an "Announcement" reading:

> From December 18th to January 3rd, this magnificent Flemish altarpiece will be on view at the Art Gallery. Bernard Van Orley was a great figure in his time; not only was he an important painter but he directed the weaving of tapestry at Brussels, and tradition tells us he superintended the weaving of the tapestries from Raphael's cartoons. Later in life, he adopted certain Italianate mannerisms and became known as the Flemish Raphael. His other work included the designing of stained glass, in which he also left his mark. This painting was done in the master's best period, and he himself was the greatest of a large family of painters.

The Christmas card also said that the van Orley was "lent through the courtesy of Messrs. Wildenstein & Company, New York."

The idea of celebrating the Christmas season with the loan of a special painting had begun the year before. In that year, a tondo of the Virgin and Child by Alessandro Botticelli, borrowed from Lord Duveen of Millbank, had been installed in a room by itself, and a Christmas card, similar in format to that of 1937, produced in honour of the event. "All through his life [Botticelli] painted the religious subjects which have made his name universally known," concluded the "Announcement" on the 1936 Christmas card, "and in the late altarpiece which comes to us for Christmas, we have the most important Florentine work which has ever been shown in Toronto." In the new year the painting by Botticelli was duly shipped back to Duveen, from whom it was eventually purchased by Samuel H. Kress; it is now on loan to the El Paso Museum, Texas.

Bernard van Orley (Flemish, c.1491-1542), *Rest on the Flight into Egypt*, c.1518; oil on gesso on panel, 88.9 x 69.2 cm. AGO, Gift by subscription, 1938.

This first exhibition of a Christmas picture had been a success and it was decided the event would be repeated in 1937. A major problem for Christmas 1937 was to find an appropriate painting. To this end, Martin Baldwin, the curator, enlisted the help of a friend in New York. "Northern, big and Christmasy" were the characteristics sought after in the picture for 1937, but it was not easy at short notice to find a work that complied on all accounts. One dealer even proposed a drawing by Tiepolo of the Entombment; when objections were raised on iconographical grounds, the dealer responded, "Oh well, it happened soon after." Eventually, paintings by Mabuse and van Orley of the Madonna and Child were discovered. Yet even these seemed inappropriate to the scout in New York: "... try as I may I cannot make a green-blue landscape, strong influences of Patinir, look like Christmas. It just doesn't seem right. Yet that is of course what

continued p. 3

Viewpoint

Bill C-54: Issues of Pornography

BILL C-54 IS THE SECOND LEGISLATION INTRODUCED BY the Conservative government intended to assist law enforcement agencies in dealing with issues of pornography. The first bill, presented by John Crosby during his tenure as Minister of Justice, was deemed too puritanical and ambiguous and was quickly abandoned. Bill C-54 attempts to correct these problems by being more explicit, however, as it currently stands, the bill presents serious problems for the AGO and for the rest of the art community.

BY CATHERINE JONASSON

The simplistic approach offered in Bill C-54 to the complex issue of pornography raises serious philosophical and practical concerns for our institution. The bill contains a broad, open-ended definition of pornography that carries an alarming potential to define all sexual imagery as pornographic with little regard for context. The attempt to distinguish between pornography and erotica is inadequate and in most cases not applicable to the discussion of works of art. For the purpose of this bill, erotica approximates the depiction of nudity, while pornography on the other hand is *not* confined to sexual exploitation – or to portrayals of child abuse and sexual violence – but includes any visual material showing a great number of sexual practices widely accepted in our society.

Historically, artists have dealt with human sexuality in their work. Art may arouse erotic feeling but this biological response aside, the active human body provides a vivid reminder of other resources and experiences, such as energy, ecstasy, and vitality. The martyrdom of saints is a theme used throughout the history of art and in this context, the depiction of nudity, torture, and mutilation have become widely accepted. A poignant example is Mantegna's *St. Sebastian*. The bound and violated body of the martyr evokes humility, suffering, and pathos, and also conveys ecstasy. The religious nature of the work implies that this is spiritual ecstasy, yet the urgency imparted to the work derives essentially from its sexual imagery. The painting would be considerably less compelling without these connotations.

When the human body is used as the nucleus for a work of art it brings many rich associations. Unlike a still life or a landscape, the values it imparts achieve more than aesthetic pleasure or shock. They can express a far wider and more civilizing experience. To deny the artist the right to use this wealth of imagery and information is to impede creative exploration and education in the area of sexuality and social mores. Historical acceptance of *St. Sebastian* will prevent this work from being challenged under Bill C-54, however, by definition of the bill's category on pornography, this work would be branded pornographic. While the AGO will be better equipped to handle allegations regarding works protected by the validating shield of history, the problem will lie with the work of contemporary artists who choose to work with sexual imagery. A case in point is Eric Fischl, an accomplished young American artist whose work was recently shown at the AGO. Although the provocative and controversial nature of Fischl's work cannot be denied, it is important to note that the artist is using suggestive imagery not to exploit, but to question the moral premises of the activities implied or depicted.

Under Bill C-54 the Gallery would hesitate to offer such artists an exhibition, and it would be difficult for the Gallery to collect such works because of the risk involved in the event of a complaint and resulting investigation: questionable works could be seized and

Andrea Mantegna (Italian, 1431-1506), *St. Sebastian*, c.1455-60; panel, 67.9 x 30.2 cm. Collection Kunsthistorisches Museum, Vienna.

Joanne Tod, *Self Portrait*, 1982; acrylic on canvas, 152.4 x 162.6 cm. Courtesy Carmen Lamanna Gallery. Photo: Peter MacCallum, 1983.

the exhibition closed, pending the decision of the courts. The creative role of artists, especially of those who wish to act as responsible indicators and interpreters of social issues, would be severely limited. Artists would begin to censor their work in order to avoid prosecution. Instead of stopping violence against women and children the legislation will only stifle sex education at a time when Canadian society needs more discussion and awareness of the issues of sexuality.

In practical terms, this legislation raises other concerns. The decision regarding artistic merit and the educational role of works of art containing sexual imagery would reside in the hands of the police, Crown attorneys, and the courts. In the past, the police have not been comfortable with this responsibility. Invited to the Gallery to view the Eric Fischl exhibition, they did not anticipate receiving complaints of pornography, whereas a work by Joanne Tod entitled *Russel Subaru* presented difficulties during a recent exhibition at Harbourfront. While there is absolutely nothing in the Todd painting to suggest pornography, the police spent many hours poring over foreign language dictionaries to determine whether or not 'Russel Subaru' meant 'penis' in a foreign language. This seems ridiculous, but these incidents occur because the police are not trained for this kind of work. Nor do they have the facilities to store works of art that they confiscate. Proper care would involve acquiring insurance, establishing humidity and temperature controls, and hiring trained personnel to handle the works of art. The Crown actually has the power to dispose of or destroy a work if the courts declare that work pornographic. Once charged, the individuals or institutions involved would be obligated to prove their innocence. This means costly legal proceedings. The AGO is a large institution yet it cannot afford lengthy court cases to verify curatorial decisions. Reverse onus is an abhorrent concept and is foreign to our tradition of British common law. It essentially attacks the artists, who as statistics indicate live near the poverty line, and would be unable to defend their work in the courts.

A further complication with Bill C-54 is the proposed legislation on "erotica." As defined in the bill this would include almost every work of art in the Gallery that involved nudity. Perhaps it seems unnecessary to labour the obvious and repeat that "no nude, however abstract, should fail to arouse some vestige of erotic feeling – and if it does not do so, it is bad art and false morals" (Kenneth Clark, *The Nude*). But under this proposed legislation the accessibility to many important works in the AGO's Permanent Collection would be severely restricted. The AGO would be required to provide a warning notice and a barrier or covering to warn spectators of the erotic content of the works. Not only does this proposal present the logistical difficulty of segregating a huge portion of the Collection, but categorizing works with inappropriate labels would influence the viewers' response to the works of art. This violates the artist's moral right to exhibit his or her work without defamation or distortion of the work's meaning.

The AGO also exhibits film and video as works of art. Our history with the Ontario Film Review Board is fraught with cases of films by artists contravening the community standards and eventually being passed because of "artistic merit." The process is lengthy and frustrating and discourages screenings of controversial although important work. A recent Japanese feature film, *Vengeance is Mine*, includes scenes of violence and rape that are sickening and distressing. However, unlike Rambo-type films, which make violence exciting and stimulating, *Vengeance is Mine* encourages the viewer's critical consideration of these issues. One failing of Bill C-54 is that it does not consider context. To deny public access to works that deal with issues in a serious and courageous manner is to shackle thought. Intellectual freedom becomes impossible and viewers are supplied with a pair of blinkers.

The AGO is concerned about sexual abuse, violence, and exploitation, but Bill C-54 will not check these elements in our society. If our government wants to address these serious social problems then it should be funding education and art programs that foster understanding of, and positive attitudes towards sexuality and humanity. A bill that censors artistic works and the institutions that exhibit them contributes to the problem, not to the solution, and therefore the AGO recommends that Bill C-54 be withdrawn.

Catherine Jonasson is head of the Edward P. Taylor Audio-Visual Centre at the AGO.

WIITASALO continued from p. 1

1984, where he pointed to the "two axes of difference in current Toronto work on representation." He identified one axis as existing between expression and mediation and saw the other as a marked difference between the work of men and women artists – a difference that manifested in passive expression for men and in active representation for women. 'Active representation' meant that in addition to presenting personal visions in content, these women artists managed to build on lessons learned through the processes of conceptual art.

In Wiitasalo's case these factors become evident in her persistent meditation on the role of the frame in representation, the conditions of seeing and being seen, and the position of the inner and the outer, which are still among her foremost formal concerns. Philip Monk first addressed some of these formal aspects of her work in his essay "The Frame Between" published in a catalogue for *Subjects in Pictures* (reprinted in the catalogue accompanying the current exhibition at the AGO), the exhibition he curated for YYZ in 1984,which also travelled to the 49th Parallel gallery, the government-supported Canadian showcase in New York. He drew attention to the dialogue addressed in Wiitasalo's works between the inside and the outside, the seen and the unseen, representation and reality, the viewer and the content, all mediated through the frame, with the inner frame functioning both as a divider and as a device to make visible the dissolution of the boundaries through which the dialogue is played out.

This current exhibition presents a remarkably consistent body of work by Shirley Wiitasalo in which she continues to develop these themes and concepts, and presents them with heightened intensity and sophistication, through images of landscapes – nature on a collision course with urban reality. The inner frame, which in earlier works was the frame of the television screen, in these works becomes the mouth of a cave or the inside of a skull as in *Black and White* (1986), or a cloud formation as in *Panorama* (1986), an involute, a vortex that is pulling the viewer in, and is bringing to the surface the images presented deep within at the same time. The effect is ambiguity and threat of impending disaster and death, accentuated by the device of distortion that often takes the shape of an atomic cloud. Distortion is spread all over the surface of the painting and utilized to the fullest in *Famous Face* (1987), where, as if after a deluge, an image from popular culture – Weegee's photograph of Marilyn Monroe – begins to settle, and is seen through the concentric rings of a pool of water full of debris.

Famous Face resolves the persistent tension between form and content, which has been the single, foremost preoccupation of Wiitasalo's art, in a perfect synthesis. In his catalogue essay, Philip Monk follows the formal and philosophical progression of Shirley Wiitasalo's work step by step, and presents it for the reader with remarkable insight and sensitivity that should deeply increase the appreciation of these works for any visitor to the exhibition. Monk sees the death motif recurring in the shape of the mushroom cloud and attributes special significance to it, not merely as a formal device, but as one that "must be absorbed into the feature of death that it begins to delineate." As Philip Monk says, "What is unique about the current paintings is the degree to which they do not merely represent their theme or content as an image, but that the division we seemed to find mediated through the frame in the earlier work have been brought to the surface of the work as the image itself. Shirley Wiitasalo has been able literally to bring to the fore of painting, the whole representational practice of painting. By so unifying image, practice and perception, she is able to present images, nonetheless, that are unsettling."

The *Shirley Wiitasalo* exhibition is sponsored through the AGO's innovative **Bold Strokes** sponsorship program by **Brendan Wood, Tutsch & Partners Inc.; Bryker Data Systems Ltd.; Chemical Bank of Canada; Currier & Smith Limited; Grafton Group Limited; Maclean Hunter Limited; Onex Packaging Inc.;** and **Saffer Advertising.**

Clara Hargittay is editor of AGO News.

Shirley Wiitasalo. Gallery of Contemporary Art. December 18, 1987 – February 28, 1988.

IMPULSE

SHOP

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2 **Shufflebook.** From The Museum of Modern Art. These cards tell a new and amusing story each time they are laid out side by side. 52 cards to each book. $16

3 **Little Drummer Boy.** Handmade, authentic reproduction of a 19th-century American wooden soldier. From The Grange Shop's unique collection of traditional children's toys. $50

4 **Santa ring-toss.** Old-fashioned children's game for stocking, tree decoration, or party fun. $3.98

5 **Tangle.** Our hottest-selling item. Create your own sculpture of rotating and connecting links. Silver, gold, black, white, or red. $35, $45, and $150

6 **The Story of Alexander.** Fifteenth-century French manuscript puzzle. 2,000 pieces. Detail shown here. $30

7 **Abstract jigsaw puzzle.** In primary colours, and in black and white. From Brittoy. Can be wall-mounted. $24.98

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9 **Daphne.** As sweet as sugar and spice, this handmade, hand-painted doll is made from an 1860s mould especially for The Grange Shop. Dressed in late 19th-century costume, complete with lacy stockings and bows on her toes. Over 34 cm tall. $185

10 **Paper Zoo.** From The Museum of Modern Art, a folding kit of beautiful exotic and domestic paper animals. 36 scored sheets. $16

11 **Oddballs.** The executive model in black and white plastic. Modular sculpture for desk, table, or shelf display. Set of 3. $24.98

12 **O Christmas Tree!** A heavy wood block Christmas tree puzzle. Perfect for the mantelpiece or as table-top art. Red and green in three sizes: approximately 15, 20, and 30 cm. from $10 to $38

13 **Snap-a-Zoo.** Hours of fun. Snap together 25 animals made of high-quality plush velour. Develops coordination and stimulates creative play. $19.98

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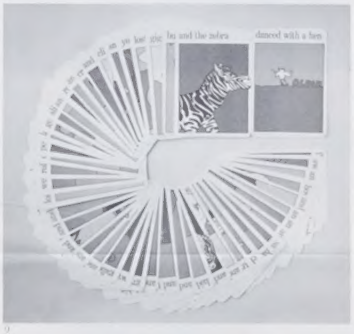
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REPRODUCTION SHOP

With Canada's largest selection of Canadian and international fine art reproductions and modern posters, you're sure to find that special something for that special someone on your Christmas list. Museum mounting and custom framing available, along with a variety of matted images ready to mount in leader frames. Wrap it all up now and enjoy this holiday season.

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ART RENTAL AND SALES GALLERY

Christmas shopping can be a pleasure when you find that special gift. This is the only place at the AGO where you can take an original work of art home with you. Come and browse at your leisure and enjoy the changing monthly exhibitions. Current exhibition on view until January 3, 1988. All works are immediately available for rent or sale.

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REPRODUCTION SHOP

1 Berthe Morisot, *The Cradle*; colour, 58×74 cm. $18

2 Cornelius Krieghoff, *The Sleigh Race Across the Ice*; colour, 48×61 cm. $18

3 Laura Muntz Lyall, *Interesting Story*; colour, 48×61 cm. $18

4 Paul del Rio, *Penguins*; colour, 71×51 cm. $8

ART RENTAL AND SALES GALLERY

5 Barry Oretsky, *A Question of Balance*, 1986; graphite, 87×68 cm.

6 David Skopick, *Tzin, Tzun, Tzan*, 1984; van dyke print, 91×69 cm.

JEWELLERY SHOP

7 Madeleine Chisholm's sterling silver pins of assorted cats, kittens, and teddy bears. $47

8 Mason and Sutherland's brooches and earrings retrieved from the past to enhance that very special holiday outfit. from $54 to $140

EXCLUSIVELY YOURS

A SPECIAL EVENING OF SHOPPING TUESDAY, DECEMBER 1, 6-9 PM

The retail shops at the AGO feature a dazzling array of holiday merchandise. You are invited to be our Christmas guests during our first 'Members Only' special evening of festive shopping. Member's discount of 10% applies (excluding jewellery). Refreshments will be served. Adults only please.

JEWELLERY SHOP

Find all the gifts for the discriminating and fun-loving woman on your list at The Jewellery Shop. This is where the newest of the new in art to wear can be purchased. Sterling silver pins, and whimsical brooches and earrings are just a few of the many intriguing pieces by various artists to delight the eye and lift the spirit.

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MEMBERSHIP

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...and enrich yourself a little, too. You'll receive a complimentary AGO exhibition poster with every membership you give this year.

Call the Membership Office (979-6620) or come to the AGO Membership Desk in the lobby. You'll be supporting the Art Gallery of Ontario.

DECEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery, The Grange, and The Restaurant closed Mondays; shops open. For Holiday Hours, see events listings, page 5.	For detailed description of programs consult the events listings on pages 4 and 5. Gallery Talks and Tours twice daily except Mondays and when Gallery closed during holiday season, unless otherwise stated.	**1** Videos **Medieval Manuscripts** / 11 am – 5:30 pm Members' Activity **Special Evening of Shopping** / 6-9 pm	**2** ***Art in the Morning*** / 9:30 am The Grange Luncheon Lecture / 11 am Videos **Medieval Manuscripts** / 11 am – 9 pm ***Rendezvous with Art*** / 6 pm	**3** Videos **Medieval Manuscripts** / 11 am – 5:30 pm Exhibition ***Selections from the Klamer Family Gift of Inuit Art*** / continues	**4** ***Artful Conversation*** / 11:15 am Film **The Skin of Our Teeth** / 12:15 pm Videos **Medieval Manuscripts** / 11 am – 5:30 pm	**5** Exhibition ***Walter Trier*** / opens Videos **Medieval Manuscripts** / 11 am – 5:30 pm Demonstrations in scriptorium, part of ***The Glory of the Page*** / 1-4 pm
Sunday Start with Art / 11 am Videos / 11 am – 5:30 pm Gallery School ***Studio*** / 1-4 pm ***Hands On*** / 1-4 pm Walking Tour / 2 pm Demonstrations in scriptorium / 1-4 pm Concert / 3 pm	**6** Exhibition ***Recent Acquisitions: Canadian Historical Works on Paper*** / continues	**7** Theatre ***Sir Gawain and the Green Knight*** / 8 pm Videos **Medieval Manuscripts** / 11 am – 5:30 pm	**8** Videos **Medieval Manuscripts** / 11 am – 9 pm Demonstrations in scriptorium / 6-9 pm ***Rendezvous with Art*** / 6 pm Members' Activities **Special Evening for Members** / 6 pm ***Spectrum*** / TVOntario, 10:30 pm	**9** Videos **Medieval Manuscripts** / 11 am – 5:30 pm The Grange Evening Lecture / 7:30 pm Theatre ***Sir Gawain and the Green Knight*** / 8 pm	**10** Exhibition ***Perspective 87*** / closes Videos **Medieval Manuscripts** / 11 am – 5:30 pm ***Artful Conversation*** / 11:15 am Film **The Great Thaw** / 12:15 pm	**11** Videos **Medieval Manuscripts** / 11 am – 5:30 pm Demonstrations in scriptorium, part of ***The Glory of the Page*** / 1-4 pm Exhibition ***Viewpoints: Approaches to Contemporary Art*** / continues
Demonstrations in scriptorium, part of ***The Glory of the Page*** / 1-4 pm Gallery School ***Studio*** / 1-4 pm ***Hands On*** / 1-4 pm Videos / 11 am – 5:30 pm ***Spectrum*** / La Chaine française de TVO, 10:30 pm (in English)	**13** Exhibition ***Rodney Graham: The System of Landor's Cottage*** / continues	**14** Tickets for theatre presentation of *Letters from the Yellow Chair* available starting today. Videos **Medieval Manuscripts** / 11 am – 5:30 pm	**15** Videos **Medieval Manuscripts** / 11 am – 9 pm ***Rendezvous with Art*** / 6 pm Demonstrations in scriptorium, part of ***The Glory of the Page*** / 6-9 pm	**16** Videos **Medieval Manuscripts** / 11 am – 5:30 pm	**17** ***Artful Conversation*** / 11:15 am Videos **Medieval Manuscripts** / 11 am – 5:30 pm Film **Romance and Reality** / 12:15 pm	**18** Exhibition ***Shirley Wiitasalo*** / opens Videos **Medieval Manuscripts** / 11 am – 5:30 pm Demonstrations in scriptorium, part of ***The Glory of the Page*** / 1-4 pm
Videos **Medieval Manuscripts** / 11 am – 5:30 pm Demonstrations in scriptorium, part of ***The Glory of the Page*** / 1-4 pm Art Rental and Sales exhibition ***Rent Off The Wall*** / continues	**20** Exhibition ***The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University Library*** / continues	**21** Videos **Medieval Manuscripts** / 11 am – 5:30 pm	**22** Videos **Medieval Manuscripts** / 11 am – 9 pm ***Rendezvous with Art*** / 6 pm Demonstrations in scriptorium, part of ***The Glory of the Page*** / 6-9 pm	**23** Restaurant closed. Gallery, shops, and services close at 4 pm. Gallery Talks will not be given today. Videos **Medieval Manuscripts** / 11 am – 4 pm	**24** Christmas Day. Gallery, shops, and services closed.	**25** Impulse, Jewellery, and Reproduction shops closed. Gallery Talks will not be given today. Demonstrations in scriptorium, part of ***The Glory of the Page*** / 1-4 pm
27 Exhibition ***Henry Moore Remembered: The Collection at the AGO in Toronto*** / continues Demonstrations in scriptorium, part of ***The Glory of the Page*** / 1-4 pm	**28** Gallery, shops, and services closed.	**29** Videos **Medieval Manuscripts** / 11 am – 5:30 pm	**30** Videos **Medieval Manuscripts** / 11 am – 9 pm ***Rendezvous with Art*** / 6 pm Demonstrations in scriptorium, part of ***The Glory of the Page*** / 6-9 pm	**31** Videos **Medieval Manuscripts** / 11 am – 5:30 pm Gallery Talks will not be given today.		

THE COLLECTION IN FOCUS

A Celebration of Toys

BY BRENDA RIX

ONE EXHIBITION THAT IS QUICKLY BECOMING A TRADITION at the AGO is our annual selection of toys, drawings, and paintings from the Trier-Fodor Foundation gift. This year *Walter Trier: A Celebration of Toys* will be on view in the Trier Gallery and Anteroom during the holiday season, from December 5, 1987 to January 24, 1988.

Walter Trier was born in Prague in 1890 and died in Collingwood, Ontario, in 1951. By the time of his death in 1951, his name was well known in Germany and around the world for his humorous caricatures and charming illustrations for children's books. In 1976 the Gallery was fortunate to receive a generous gift from the Trier-Fodor Foundation of over 1100 works by Trier, his collection of 345 folk toys, and an endowment to make possible an ongoing program of acquisitions and exhibitions of humorous, illustrative, and satirical graphic art.

Walter Trier's fascination with toys dates back to his childhood years. Growing up in a house filled with playthings and in a family that encouraged joyful, frolicking play, Trier became an avid collector of folk toys, which he admired for their simple, expressive forms and their whimsical qualities. Whenever he moved, his large collection travelled with him.

During the 1920s his toys began to provide an important inspiration for his art and throughout his career many of his drawings and paintings reflect this interest. Around 1921 he received a commission from the Deutschen Bundes Heimatschutz to document the folk art of Saxony, a region famous for the production of traditional folk toys. In 1922 *Spielzeug*, a picture book portraying 40 playthings, was published. Trier's watercolour illustrations for this book are on view in the exhibition along with the type of wooden toys from the Erzgebirge region that inspired them. The rural people of Saxony had turned to toymaking in the eighteenth century as an alternative livelihood to the floundering tin-mining industry, and the subjects of some of the works in this exhibition, including the buttermaid, the shepherd, and the horse and rider, are based on everyday rural life.

Other toys reflect specific Christmas themes such as the Nativity, the Magi, and the Angels, which would have been placed in windows during the holiday season. A large Christmas chandelier with the words "Ehre Sei Gott in der Hohe" ("Glory to God in the Highest") captures the wonder and charm of this festive time of year.

Unknown, *Stork*, Germany, Erzgebirge, 20th century; turned, carved and painted wood, string. AGO, Gift of the Trier-Fodor Foundation, 1977.

Brenda Rix is assistant curator of Prints and Drawings at the AGO.

VAN ORLEY continued from p. 1

you're bound to get if you want a big, northern Madonna and Child." Perhaps because time was running out (it was already past the middle of November), those in Toronto were not particularly troubled by such reservations, and a letter asking for the loan of the panel was despatched forthwith to Wildenstein and Co. Weeks of almost daily correspondence between New York and Toronto followed, and on December 18 the painting by van Orley was unveiled at the Gallery.

The response was immediate and positive. Two days later Martin Baldwin was again writing to Wildenstein's: "The Van Orley is so charming and is making such an impression already that I am writing to ask you to let me know the very best price you could let us have it for." Acquisitions funds were entirely depleted. Nonetheless, it was felt that money could perhaps be raised by private subscription, and indeed between Christmas and New Year's a number of exceedingly generous gifts were made by a handful of the Gallery's closest supporters. Still, the sum collected fell far short of the special price quoted by Wildenstein's, and no other source of private subscription could be found. In due course the unfortunate situation had to be related to Wildenstein's, but to everyone's surprise on January 15 the New York dealer accepted Toronto's offer.

Losing no time Mr. Baldwin wrote the same day to his advisor in New York. He conveyed the good news and then asked, "Will you take on the job of choosing another picture for us next December? It might work again though we had to raise a subscription in order to get this one." For reasons that remain unclear, a picture was not borrowed in December 1938, although in 1939 a roundel by Domenico Ghirlandaio was featured at Christmas, just as the Second World War was beginning to curtail many activities at the Gallery.

When the panel by van Orley was unexpectedly secured in January 1938, the Gallery officials were immediately concerned with publicizing their good fortune. Among other things they desired a serious publication of the new picture. As it happened, the University of Toronto had just established a Department of Fine Art and Dr. Peter Brieger agreed to write a short article. In his note, which appeared in the October issue of *Art in America and Elsewhere*, Brieger emphasized the northern aspects of the painting and the persistence of such medieval features as the personification of the synagogue in the book at the bottom right and the anatomical uncertainty in the drawing of the Virgin. On the other hand, he detected "a new fullness and womanly charm" in the Madonna, and in the landscape "a new spaciousness and continuity in the spreading middle ground." Altogether, "the broadness of the composition, the freedom of movement and the quiet brilliance of the colours softened by the atmosphere turns the late Gothic devotional picture into a representation of happy charm."

After fifty years, Bernard van Orley's *Rest on the Flight into Egypt* still remains the AGO's only significant example of early Flemish painting.

David McTavish is curator of European Painting and Sculpture at the AGO.

Exhibitions

Walter Trier: A Celebration of Toys
Trier Gallery and Anteroom
December 5, 1987 – January 24, 1988
The exhibition includes a selection of wooden folk toys from the region of Saxony, West Germany, and watercolour illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's Permanent Collection.

Shirley Wiitasalo
Gallery of Contemporary Art
December 18, 1987 – February 28, 1988
This exhibition of 20 oil paintings by Shirley Wiitasalo, one of the most interesting artists to emerge on the Toronto art scene over the last decade, includes her recent, characteristic, dream-like landscapes. Her thematically related series of works deal with issues of representation, and pressures of a consumer society. A **Bold Strokes** exhibition sponsored by **Brendan Wood, Tutsch & Partners Inc.; Bryker Data Systems Ltd.; Chemical Bank of Canada; Currier & Smith Limited; Grafton Group Limited; Maclean Hunter Limited; Onex Packaging Inc.;** and **Saffer Advertising**.

Perspective 87
Gallery of Contemporary Art
through December 11
Perspective 87, part of a series of exhibitions featuring the work of young contemporary Canadian artists, presents works by Vancouver artist Stan Douglas. Using technical apparatus from cinema, Douglas's work addresses the complex interrelation between culture and technology – in particular, how technology permeates and translates human activity in industrial processes. Sponsored by **George W. Gilmour**.

Recent Acquisitions: Canadian Historical Works on Paper
Margaret Eaton Gallery
through January 10, 1988
As prolonged exposure to light is harmful to the delicate nature of works on paper, this exhibition is a rare opportunity to view new acquisitions made by the AGO in this field. Exhibition includes four important ink drawings by Jean-Paul Riopelle; a study for *Dhārāna*, the major painting by Fred Varley already in the AGO collection; and ten graphite drawings by Lawren S. Harris.

Rodney Graham: The System of Landor's Cottage
Signy Eaton Gallery
through January 31, 1988
This exhibition is comprised of works in the AGO's Permanent Collection by Vancouver artist Rodney Graham. It also celebrates the publication of his artist's book, also titled *The System of Landor's Cottage*. Included is a scale architectural model of the cottage from Edgar Allan Poe's story "Landor's Cottage," presented with the book in a room setting.

Selections from the Klamer Family Gift of Inuit Art
Restaurant Corridor
through January 24, 1988
In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University Library
Sam and Ayala Zacks Wing
through January 3, 1988
This major exhibition of illuminated manuscripts from the Middle Ages and Renaissance provides an unprecedented opportunity for Canadians to view ancient, rare, and beautiful books from the 9th to the 16th centuries. One hundred and forty-eight of the finest illuminated manuscripts and printed books in existence are drawn from the great collections of the Glasgow University Library, including the Hunterian Collection. The treasured highlight of the exhibition is the *Hunterian Psalter* of c.1170: its pages will be turned regularly to offer several viewing opportunities. Organized by Glasgow University Library for the AGO. Sponsored by **Brascan Limited**.

Henry Moore Remembered: The Collection at the AGO in Toronto
Henry Moore Sculpture Centre
through February 7, 1988
A year after the death of Henry Moore, this memorial exhibition pays tribute to the great British sculptor who donated a significant number of his original works to the AGO. The exhibition brings together for the first time all the 73 drawings, 131 sculptures, and a selection of the hundreds of prints that are in the Permanent Collection of the Gallery. The AGO owns the largest public collection of Moore's work. Sponsored by **CMQ Communications Inc.** with additional support from **The Henry Moore Foundation**.

Viewpoints: Approaches to Contemporary Art
Gallery E
through May 29
This educational exhibition investigates the wide variety of subjects and styles explored by contemporary artists, and the equally varied personal responses viewers bring to the appreciation of works of art. Includes works by Mimmo Paladino, Jules Olitski, and Guido Molinari from the AGO's Permanent Collection, and a rarely seen favourite from a private collection, Ken Danby's *At the Crease*. Organized by the Adult Programs department, Education Services, AGO.

Sponsored by **TransCanada PipeLines** through its Arts Development Program.

John O'Neill, conservator of works on paper, AGO, left, and Nigel Thorp, Deputy Keeper, Special Collections, University of Glasgow Library, right, examine the *Hunterian Psalter* (c.1170), one of the world's most precious books, as it is being placed on a special cradle designed for the display cases used in the exhibition *The Glory of the Page*.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of December 1987. Dates are subject to change.

Surrealism and Its Influence
Art Gallery of Algoma, Sault Ste. Marie
through December 13, 1987

Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson in the Collection of the Art Gallery of Ontario
Surrey Art Gallery, Surrey, BC
through January 3, 1988

Photographs of Canadian Artists from the Newton MacTavish Collection
Woodstock Art Gallery, Ontario
December 3 – January 3, 1988

Joyce Wieland
Beaverbrook Art Gallery, Fredericton, NB
December 4 – January 30, 1988

Loring and Wyle: Sculptors' Legacy
Laurentian University Museum and Arts Centre, Sudbury
December 9 – January 3, 1988

"Artists with their Work" Programs

David Clarkson: Painting
Laurentian University Museum and Arts Centre, Sudbury
continuing to December 4

Simon Harwood: Painting
The Temiskaming Art Gallery, Haileybury, Ontario
continuing to December 12

Shelagh Keeley: Painting
Niagara Artists' Centre, St. Catharines
continuing to December 19

Martha Davis: Photography
McIntosh Gallery, University of Western Ontario, London
continuing to December 20

Joan Krawczyk: Painting
St. Lawrence College Saint-Laurent Art Gallery, Kingston
December 1-24

Clarissa Inglis: Sculpture
Art Gallery of Algoma, Sault Ste. Marie
December 3 – January 10

Annette Mangaard: Film Screening
Niagara Artists' Centre, St. Catharines
December 12-13

Susan Schelle: Sculpture
The Art Gallery St. Thomas-Elgin, Ontario
December 18 – January 17

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during December:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Causeries en français: le dimanche à 14h30

* **Rendezvous with Art**
A program for the after-work crowd featuring a half-hour Gallery Talk followed by informal discussion.

** **Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** **For the Hearing Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired.

Please note that Gallery Talks will not be given on the following dates: Thursday, December 24; Friday, December 25; Saturday, December 26; Thursday, December 31; and Friday, January 1.

Walking Tours

Recent Acquisitions: Canadian Historical Prints and Drawings
Sunday, December 6, 1987, 2 pm
Margaret Eaton Gallery
Dennis Reid, Curator of Canadian Historical Art, AGO
Join curatorial staff for a walking tour of the current exhibition of recent additions to the Canadian historical collection of prints and drawings.

Free with admission to the Gallery.

Gallery School

Family and Community Studio
Gallery School
Sundays 1-4 pm, through April 17, 1988, except December 20 and 27, January 3, and April 3
Family and Community Studio is a family drop-in program where kids and parents make art together. Materials for drawing, painting, printmaking, and sculpture are available, with guidance provided by Gallery School artists. Open to the public and to Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated.

Free with admission to the Gallery.

Adult Studio
Gallery School
January 6 to March 10, 1988
The Gallery School continues to offer studio art courses for adults – for both the novice and the more experienced student. Winter term courses include introductory, intermediate, life, and portrait drawing, painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Tuition is $125 for Gallery Members and $150 for non-Members.

Also beginning in the winter term and running through the spring is a drawing course designed for more experienced students, called "Drawing from Mark to Magic: The 20-Week Workout." Tuition is $215 for Gallery Members and $245 for non-Members.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person, and is confirmed upon receipt of payment. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

For Kids

Hands On
Sundays 1-4 pm, closed Dec. 20 and 27
Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 352.

Hands On appreciates the generous support of **Atari Canada Corp.** and **Irwin Toy Ltd.**

Weekend Workshops
Closed during December. Continues in January 1988.

Theatre

Sir Gawain and the Green Knight
The Walker Court
Tuesday, December 8, 8 pm and Thursday, December 10, 8 pm
In conjunction with *The Glory of the Page*, Poculi Ludique Societas presents an unforgettable dramatic reading of the late 14th-century poem, considered the most brilliantly conceived of all Arthurian romance adventures. Set with music and dance in the court of King Arthur at Christmas time, the double-edged contest of Christian chivalry tests both the physical courage and spiritual strength of Gawain. Not to be missed!

Tickets for Members, seniors, and students $10; non-Members $12. To reserve, call 978-8668, Monday to Friday 11 am to 5 pm. VISA and MasterCard accepted. For further information call 978-5096.

Letters from the Yellow Chair
The Jackman Hall
Tuesday, January 19 through Sunday, January 24, 1:30 and 8 pm
Letters from the Yellow Chair is an original production based on the correspondence between Vincent van Gogh and his brother Theo. Quoting directly from the brothers' numerous letters, the two-man play explores their close and often tumultuous relationship. After highly acclaimed performances in London, New York, and Chicago, *Letters from the Yellow Chair* comes to Toronto for a week of brilliant performances at the AGO. Sponsored by **Bauhaus Designs Canada Ltd.**

Tickets available starting December 15. Members, seniors, and students, $7; non-Members, $8.

To Purchase Tickets
In Person: Visit the Education Services office on the lower level of the Gallery, Monday to Friday, 8:30 am to 5 pm (except holidays).

By Mail: Send a cheque payable to Art Gallery of Ontario, c/o The Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Include a telephone number where you can be reached during the day. Please indicate clearly which performance you plan to attend. Your ticket(s) will be held for pick-up prior to the performance.

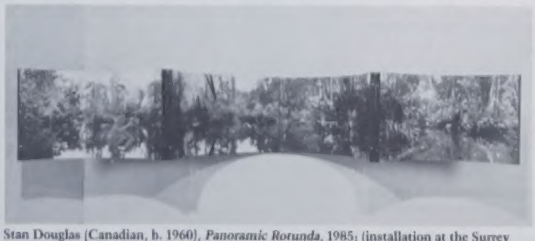
By Telephone: Please call 979-6601 during office hours. VISA, MasterCard, and American Express accepted. Admission ticket will be held for pick-up.

Tickets are held only after payment has been made. Seating is general admission. No refunds. Entrance by the McCaul Street doors.

Concerts

Sunday Concert Series
The Walker Court
Sunday, December 6, 3 pm
In collaboration with the Royal Conservatory of Music (RCM), the AGO continues to present popular concerts at the Gallery. The series embodies the highest musical standards, with performing artists drawn from the RCM faculty and instrumental and vocal ensembles.

This month's concert features the Conservatory Singers, conducted by Giles Bryant, with Advent music from plainsong – to accompany *The Glory of the Page* exhibition – to the present day.



Stan Douglas (Canadian, b. 1960), *Panoramic Rotunda*, 1985; (installation at the Surrey Art Gallery, BC), black and white photos, wood, 104.1 x 449.6 x 111.8 cm. Photo: Robert Keziere.

St. John on Patmos, *Apocalypse*, Southern France, c.1480s; vellum, 31.2 x 21.6 cm. Hunter Collection, Glasgow University Library.

Spectrum

Viewing Times

TVOntario: Wednesday, December 9, 10:30 pm, and La Chaine française de TVO: Sunday, December 13, 10:30 pm

For the Christmas edition, AGO *Spectrum* visits the north to bring viewers *Surrealism and Its Influence*, an exhibition curated by David McTavish that celebrates the collecting of surrealist art at the AGO. This exhibition is only one of the exhibitions currently circulated by the AGO's Extension Services department. AGO *Spectrum* looks at other programs in Extension Services, including other exhibitions on tour: *Loring and Wyle: Sculptors' Legacy* and *Our Old Friend Rolly: Watercolours, Prints, and Book Illustrations by Thomas Rowlandson in the Collection of the AGO*.

AGO *Spectrum* also speaks with Joan Krawczyk about her upcoming exhibition and her involvement with the "Artists with their Work" program.

Please note that AGO *Spectrum* airs only in English.

Films

Noon-Hour Films

This series of films on the medieval world continues in December as a complement to the exhibition *The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts from Glasgow University Library*. All films are from the series "Civilisation" by Sir Kenneth Clark. Screenings are on Fridays at 12:15 pm in The Jackman Hall. Films are free with admission to the Gallery.

Friday, December 4

The Skin of Our Teeth (1969, colour, 53 min.)

Friday, December 11

The Great Thaw (1969, colour, 50 min.)

Friday, December 18

Romance and Reality (1969, colour, 53 min.)

Videos

Video Screening Room, next to Zacks Galleries
Continuous Screenings Daily

These presentations correspond to the exhibition *The Glory of the Page*. "The Pen is Mightier than the Sword" looks at types of medieval script, the making of quill pens and illumination with Donald Jackson, scribe to Her Majesty's Crown Office in this history of writing and the alphabet. This will be screened daily. All other videos are from the Medieval Video Collection, courtesy of the Media Centre, University of Toronto. Free with admission to the Gallery.

December 1-6

The Making of a Manuscript (colour, 23 min.)
An illustration of the materials and processes that went into the production of medieval manuscript books. Discusses the making and preparation of vellum and paper, book binding, inks, and types of script. Written by Professor A.G. Rigg.

December 8-13

English Handwriting in the Dark Ages (b/w, 18 min.)
A concise introduction to English paleography illustrated with manuscript samples from the 7th to the 12th centuries. Written by Professor Angus Cameron.

December 15-20

Late Medieval Liturgical Books (in two parts, colour, combined length 40 min.)
A detailed look at the production of late medieval liturgical books. Written by Professor Andrew Hughes. Part I: **Contents of the Missal and Breviary** (20 min.). Part II: **Design and Execution** (20 min.).

December 22-24, 29-31

The Medieval Monastery (colour, 23 min.)
The architecture and natural surroundings of seven medieval monasteries are examined. Written by Professors Philip Niles and Stephen Kelly.

The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building has since been restored to a gentleman's house of the mid 1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 601.

A project of the Volunteer Committee.

Luncheon Lecture

Joyce Lewis: Christmas Traditions in 19th-Century Ontario
Wednesday, December 2, 11 am

Young George Boulton (a cousin of the family in The Grange) saw his first Christmas tree in Toronto in 1854. In this talk Joyce Lewis, co-author of *Deck the Halls*, will show slides and read from contemporary letters and journals to illustrate how the celebration of Christmas in Ontario changed dramatically from the beginning to the end of the 19th century.

Evening Lecture

Daniel Hyatt: A Child's Christmas in Wales
Thursday, December 10, 7:30 pm

Favourite actor and raconteur Daniel Hyatt is taking an extended leave for Europe in the near future. We are fortunate, therefore, to have him as our guest at The Grange. His program will include several stories by Charles Dickens and, as the centrepiece, "A Child's Christmas in Wales" by Dylan Thomas. Hyatt's sensitive and heart-warming treatment will touch the child in us all.

All Grange lectures take place in the Grange Music Room. Tickets are $7 for Members; $10.50 for non-Members. Please call 977-0414, ext. 237 for ticket information.

Gallery Hopping

St. Clair Collections

January 27, 1988, 7:30-9:30 pm

Two corporate collections will be on view in the Yonge and St. Clair area. Meet at 7:30 pm in the foyer of Canada Packers's glamorous new offices at 30 St. Clair Ave. West for a tour of one of the first companies to become a corporate art collector. Afterwards tour the contemporary collection at Imperial Life Assurance, 95 St. Clair Ave. West, where refreshments will be served. Tickets are $10.

Tickets must be purchased in advance. Please call the Volunteer Office at 977-0414, ext. 263. *Gallery Hopping* is a project of the Volunteer Committee.

Travel AGO

Chicago

May 5-8, 1988

Louis Sullivan, D. Adler, H.H. Richardson, Frank Lloyd Wright, Mies Van Der Rohe, and Helmut Jahn are world-renowned architects who, together with wealth from the business community, built exciting, modern Chicago. Take time with us to study the essence of their styles, and to discover the beauty and creativity of their buildings. We'll visit the restored Auditorium Theater, the controversial Illinois State Center, the Board of Trade, and Oak Park. At the Art Institute, we will see a Georgia O'Keeffe centennial exhibition - the first major show of her work in a decade. During the weekend we will join knowledgeable Chicagoans at the exhilarating International Art Fair, a microcosm of the art world on the Navy Pier.

Join us for four days and three nights of art and architecture, good food, and theatre - a trip to remember!

Alsace, Lorraine, and Switzerland: Medieval to Modern

June 12-26, 1988

In Zürich step into a place in time where the quiet of medieval squares contrasts dramatically with the bustle of a city famous as a modern centre for business. Linger at a terrace café in Basel, beside the mighty Rhine. Stroll through Bern's famous arcades, stopping to admire the 16th-century fountains adorned with flowers. Travel the Alsace-Lorraine-Vosges region through a procession of colourful wine towns and villages, and taste the unique vintages.

The Ottawa National Gallery Tour

July 9-10, 1988

In this exciting overnight trip, the AGO joins hands with the ROM for the opening of our spectacular new National Gallery. Featured are two outstanding exhibitions: *Degas*, and *North American Indian Art* from the Calgary Olympics.

Russia: Old Cities and Gruziya (Georgia) Republic

September 17 - October 4, 1988

Travel with us next fall when we tour Moscow and the surrounding old cities of Yaroslavl', Suzdal', Vladimir, and Zagorsk. Then, heading south on the Georgian Military Highway through the Caucasian Mountains, we'll visit Tbilisi, capital of Georgia. Finally, wending our way north to Leningrad, we'll be guided through the Hermitage Museum, Petrodvorets, and Pushkin. Join us!

Japan III

October 18 - November 9, 1988

Travel AGO will visit Tokyo, Kyoto, Nara, and other intriguing areas in Japan. We say goodbye to the Far East after three days in Hong Kong.

For brochures or more information on *Travel AGO*, please call 977-0414, ext. 263. *Travel AGO* is a project of the Volunteer Committee.

The Auditorium Theatre in Chicago, by architect Louis Sullivan.

Members' Activities

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled event. These are projects of the Volunteer Committee.

Special Evening for Members

Christmas in the 19th Century
Wednesday, December 9, 6 pm

Tour The Grange in its seasonal splendour of cedar ropes and pine boughs, nostalgic reminders of customs of the 1830s. The aroma of festive baking in the old kitchen will whet the appetite for Christmas dinner to follow in The Restaurant about 7 pm. Tickets are $24. If a special diet is required, please notify the Volunteer Office.

Art in the Morning

The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts
Wednesday, December 2, 9:30 am

Join us for refreshments in the Members' Lounge and then tour the exhibition of these glowing masterpieces from the collection of Glasgow University Library. Tickets are $4.50.

Shirley Wiitasalo
Wednesday, January 13, 9:30 am

Meet in the Members' Lounge for refreshments and then tour the *Shirley Wiitasalo* exhibition. Tickets are $4.50.

Sunday Start with Art

The Glory of the Page: Medieval and Renaissance Illuminated Manuscripts
Sunday, December 6, 11 am

Meet in the Members' Lounge for a continental breakfast followed by a tour of this dazzling collection of manuscripts from Glasgow University Library. Tickets are $6.

Jean Lamaire de Belges, *L'Epistre du Roy*, France, c.1515; vellum, 26.3 x 16.9 cm. Hunter Collection, Glasgow University Library.

Shirley Wiitasalo
Sunday, January 10, 11 am

Join us in the Members' Lounge for a continental breakfast followed by a tour of the *Shirley Wiitasalo* exhibition. Tickets are $6.

Shops and Services

Please note that the Impulse, Jewellery, and Reproduction shops will not be open on December 25, 26, 28, or on January 1. See 'Holiday Hours' on this page for further details.

Gift Certificates

Valid for one year and available in denominations of $10, $25, and $50. Redeemable at all AGO outlets, Art Rental and Sales, The Restaurant, and Membership.

AGO Book Shop

For that last minute gift for someone special on your list, be it family, friend, or business associate, remember, that the selection at the AGO Book Shop is the finest on the visual arts in Canada. Call direct line 979-6610

Art Rental and Sales Gallery

Rent Off The Wall continues until January 3, 1988. It's an exhibition of a great selection of works to help you with your holiday shopping. Various media, sizes, and prices. Something for everyone who enjoys giving a special present to a special person. A project of the Volunteer Committee.

The Impulse Shop

Make this Christmas a constructive one for children of all ages. We have block sets for every budding builder. Medieval castles, metropolis cityscapes, or fantasy landscapes, can be composed of play bricks from a bag from Galt. All sets are made of non-toxic materials and come in bright colours to encourage creative individual play or group activity. All sets guaranteed to be delivered from Bauhaus to your house on Christmas Day. A project of the Volunteer Committee.

The Jewellery Shop

We have bangles, boxes, and beads. Find all your wonderful gifts in The Jewellery Shop. A project of the Volunteer Committee.

The Reproduction Shop

With Canada's largest selection of Canadian and International fine art reproductions and modern posters, we *must* have something for everyone on your Christmas list! Leader frames, museum mounting, custom framing, and our fast framing service is available to help you wrap up all your Christmas shopping. Ten per cent discount to Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Film classics in video format now available for rent.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light lunch in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Donor Cards

A Project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

(a) the donor, your name, and address
(b) the occasion to be honoured
(c) the name and address of the recipient
(d) donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Holiday Hours

December 24: Restaurant closed. Gallery, shops, and services close at 4 pm. December 25, 28, and January 1: Gallery, shops, and services closed. December 26: Impulse, Jewellery, and Reproduction shops, and Restaurant closed. Members' Lounge and Coffee Shop close at 4 pm. Book Shop and Gallery open regular hours.

ART GALLERY OF ONTARIO

DECEMBER 1987

AGO NEWS

Behind the Scenes

Mickey Mouse and Friends at the Gallery School

Instructor Barry Coombs with young 'cartoonists.'

A FORTUNATE GROUP OF KIDS ARE DISCOVERING THAT learning to draw and to have a great time go hand in hand at the Gallery School. Every Thursday from 4 to 6 pm, a class of young people 10-14 years in age receive instruction in how to draw their favourite cartoon characters and invent their own. This is the first cartooning course offered at the School; it began last September and runs until next spring. As interest has been high, two classes will probably be offered next year.

During the first ten-week semester students are taught drawing fundamentals – proportion, line, and shape – while they draw cartoon characters, like Mickey Mouse or Fritz the Cat. Character development, story-telling, and humour are taught in the following two semesters as students give free reign to their imaginations and learn to appreciate the individual quality that marks the work of good cartoonists.

Facial expression, costume, and environment are elements of cartooning that are fully explored in the class, particularly as students create and develop their own characters. Like all Gallery School courses, this one takes a hands-on approach by using interesting visual aids, demonstrations, and supportive individual attention.

What makes this cartooning class so appealing is that it allows the students to learn basic drawing fundamentals while they develop and express their sense of humour.

Modern Day Scribes at AGO

VISITORS WANDERING THROUGH THE SPECTACULAR *Glory of the Page* exhibition have discovered, much to their delight, that the modern galleries of the AGO's Zacks Wing have been transformed into a Romanesque cloister, a jousting tent, a scriptorium, and a baronial hall. A special welcome attraction in the exhibition is the Gothic scriptorium, which comes alive every Saturday and Sunday afternoon (1-4 pm), and each Wednesday evening (6-9 pm), as members of the Calligraphic Arts Guild of Toronto demonstrate the ancient techniques with instruments much like the ones used by the painters and scribes of the magnificent books on display. While the word 'scriptorium' usually conjures up images of a monastic setting, it is interesting to note that since the thirteenth century, in an increasingly secular world, the scribe could very well have been a woman pursuing a professional career.

Although the men and women of the Calligraphic Guild working in the exhibition demonstrate their craft on regular paper, they have pieces of vellum on hand to show, and are using quill- and dip pens, Chinese stick-ink, and designer colours, in much the same way as scribes would have used them many years ago. The demonstrations relate closely to examples in the exhibition, reflecting the range of styles that are represented, and the artists are happy to answer any questions visitors may have about these 'mysterious' processes.

Unfortunately, our modern scribes are unable to use real gold in their demonstrations. The application of gold leaf must be done in a very humid environment with minimum air circulation – conditions that are impossible to duplicate in the exhibition setting. If you want to find out more about this technique, note that videos supplied by the Department of Medieval Studies, University of Toronto, are available in the anteroom just outside the Zacks galleries.

Van Gogh Lives!

AFTER SMASHING SUCCESS IN LONDON, NEW YORK, and Chicago, *Letters from the Yellow Chair*, a two-man dramatization of the letters of Vincent van Gogh and his brother Theo, comes to the AGO for a week of performances in January.

Letters from the Yellow Chair explores the often turbulent relationship between Vincent and his art dealer brother, Theo. The play opens with Theo returning from the artist's funeral. In flashbacks we are shown various episodes of Vincent's life. The strong bond between the brothers gradually emerges and we become aware that Theo was Vincent's main source of both emotional and financial support during most of Vincent's creative life. Much of the play's dialogue quotes their letters to each other directly; the rest of the script is based on their extensive correspondence that has survived almost a hundred years.

Celebrated English actors Graham McTavish as Vincent, and Nick Pace as Theo.

The production stars English actors Graham McTavish and Nick Pace, and brandishes period costumes and props, including accurate reproductions of the artist's paintings. After the play there will be a discussion period allowing audience members the opportunity to ask questions about the play, the artist's life, and the art historical context of van Gogh's career. See events listings for details on tickets and performance times.

Sponsored by Bauhaus Designs Canada Ltd.

Sir Gawain and the Green Knight

WITH FULL-SCALE HERALDIC BANNERS, A RICH MEDIEVAL banquet table, and boughs and holly everywhere, the AGO's Walker Court will be transformed into a fourteenth-century baronial hall dressed for a festive Christmas celebration. On December 8 and 10, at 8 pm, members of the Poculi Ludique Societas – the medieval drama acting troupe at the University of Toronto – will amuse and entertain audiences with music, dance, and dramatic tale-telling by candlelight, in true fourteenth-century style. Minstrels with the Toronto Consort, in Christmas livery, will narrate a modernized adaptation of the English masterpiece *Sir Gawain and the Green Knight*. Musical accompaniment will be on an array of medieval instruments from bagpipes to lute. This Arthurian tale of chivalry, magic, and romance, as fresh today as it was in the fourteenth century, conjures up the vivid, violent world of the Middle Ages.

The Poculi Ludique Societas has created new costumes for this occasion, using period sources such as illustrations in the English *Luttrell Psalter* and the manuscript *Wardrobe Accounts of King Edward III* to ensure authentic detail. Their search for props included a revival of the long-forgotten art of making a 'subtlety' for the centre of the banquet table. Members of the audience are guaranteed to feel like lords and ladies of a Christmas court when, during intermission, they will be invited to join the troupe in a sampling of medieval wassail.

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50.
Fridays FREE for seniors
Students, full-time with cards: $1.50
Family (2 adults with children under 19): $7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors of major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $15
Non-Resident (100 km beyond Toronto): $25
Individual: $35
Family/Dual: $50
Supporting (tax deductible donation): $100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, information, please:
– address the *department specified* in events listing
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario
Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm. Closed Mondays.

For Holiday Hours see p. 5

The Grange Hours
Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The AGO Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday, Thursday, Friday 11 am – 5 pm and Wednesday 11 am – 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8:30 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

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